

Contributors:

Tom Brown holds a Doctorate from the City University (London) Department of Arts Policy and Management. His M.A. dissertation – *Mumming: the Evolution and Continuity of English Vernacular Drama* - from part of which this paper derives, examined the parallel development of legitimate drama and vernacular plays in England. His Doctoral thesis – *English Vernacular Performing Arts in the Late Twentieth Century* – researched repertoire, origins, development, motivation and management in over 330 extant performing groups. He and his wife created the North Devon Mummers in 1970.

Graham Clarke is a member of Ripley Morris, a founder member of the revival in 1981, and has performed their Hammersith Guisers play for 27 years, about 400 performances. He holds the Guisers archive for Ripley Morris.

Peter Harrop is Professor in Drama at the University of Chester and currently Pro-Vice Chancellor. He gained his degrees in Drama, Education and Folklore at the University of Leeds (Ph.D. 1980) and previously taught theatre arts at the University of Addis Ababa (1980 – 1985) and Bretton Hall (1985 – 1996). He has published in *Lore and Language*; *Folk Life: A Journal of Ethnological Studies*; *Studies in Theatre and Performance*; *Performance Research*; the *Journal of Popular Entertainment Studies* and *Contemporary Theatre Review*. He first went mumming with Monkseaton Morris on New Years' Day 1970.

Caspar James is a musicologist with an MA in Religious Studies. He is based in Norwich, and has a particular interest in the music and traditions of the Caribbean. He runs Culture Crossroads - <http://www.culturecrossroads.co.uk/> . He has recently spent time conducting field research in the Dominican Republic, Cuba, and nearby islands.

Lynn Lunde is a performer in the Newfoundland Mummers Play and a researcher of the Newfoundland mumming tradition. The working title of her dissertation is '*The History and Tradition of Masking and Disguising Traditions in Newfoundland and Labrador*', with a focus on the mumming tradition. In the early 1970s she co-founded the Mummers Theatre Troupe, a collective creation theatre company based in and espousing the Newfoundland culture. Their first production, and the production which gave the company its name, was a recreation of the Newfoundland Mummers Play, a tradition unseen on the island since World War I. Following tradition, the play was performed in people's homes. The play has been performed in St. John's and environs since 1972 by both professional performers and community groups.

Peter Millington has been researching British and Irish folk drama for 40 years, and gained his PhD from the University of Sheffield in 2002 for his thesis '*The Origins and Development of English Folk Plays*'. He founded the Traditional Drama Research Group's website <http://www.folkplay.info/>, and currently runs the Master Mummers website <http://www.mastermummers.org/>.

Mike Pearson is Professor of Performance Studies, Department of Theatre, Film and Television, Aberystwyth University. He is a respected performance maker and writer on performance whose works include the highly regarded *In Comes I: Performance, Memory and Landscape*. He lists his research interests as performance and landscape; performance and archaeology; biography, personal narrative and memory in performance; folklore and traditional performance practices; the archaeology of Antarctic exploration; devising performance.

Stephen Rowley has been involved in mumming since the mid-1970s. He encountered the Tuk tradition in Barbados in 1994 and developed links with the island which inspired him to establish an anglo-bajan education project. Since then the Mum & Tuk programme has been delivered in more

than 50 schools in the UK. In a development of this project he led a LECT tour by 25 teachers from Gloucestershire to visit schools in Barbados. Stephen is a member of the Gloucestershire Morris Mummers and the chair of the Mummers Unconvention.

Gavin Skinner has been a full-time member of Bristol's Rag Morris since 1994 and has at various times in the past been Bagman, Foreman and Squire. In 2008 he started work on the script for the Brunel Play which led to the revival of the public performance of mummers' plays by members of Rag Morris. He has since written or assembled scripts for two further mummers' plays and has performed as various Doctors in all three of them. In his non-spare time, Gavin works for the At-Bristol science centre, designing software for interactive exhibits.

Bill Tuck is a director of theatre company Chalemie and performs in commedia with Barry Grantham's Intentions Commedia Company. He also has considerable experience as a musician in a number of fields. An interest in early music led him to study baroque flute at the Guildhall School of Music in London and then to become involved in the problems of stage production of early music theatre and dance. At the same time he pursued an academic career as research fellow and lecturer in several universities. Since retiring from UCL several years ago he has devoted himself entirely to musical and theatrical interests. He holds a PhD in Mathematics and an OU Diploma in Music.